

A

The Old English Edition. No. vii.

SONGS OF SUNDRY NATURES.

BY

WILLIAM BYRD,

1589.

NINE SONGS TO FOUR VOICES.

EDITED BY

G. E. P. ARKWRIGHT.

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## Preface.

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THE object of this Edition is to present in an accessible form various works by English composers of the sixteenth, seventeenth, and eighteenth centuries, which would otherwise be difficult to obtain.

It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquaries and collectors of rare books.

Each volume will be accompanied by Introductions, Biographical Notices, and references to the authorities whence information is obtained.



# Introduction

## To No. Bii. Old English Edition.

BYRD'S Songs of Sundry Natures include eleven songs to four voices, of which nine are contained in this volume. Of the others, one (No. 24, *Rejoice, rejoice*) is "quire to the five-part carol," *From Virgin's womb*; the second (No. 25, *Cast off all doubtful care*), to the six-part carol, *An earthly tree*. They will therefore be printed with the carols to which they belong.

One alteration in the text of the old edition has to be noticed. On p. 65, bar 4, the original reads in the alto and tenor parts :—



The following table will shew the clefs employed in the edition of 1589 :—

	Nos. 15 to 19.	Nos. 20 & 23.	No. 21.	
Superius.				
Contra-tenor.				
Tenor.				
Bassus.				



# ¶ A Table of the Songs.

## *Of Four Parts.*



- 15. IS LOVE A BOY? (1 part.)
- 16. BOY, PITY ME. (2 part.)
- 17. WOUNDED I AM. (1 part.)
- 18. YET OF US TWAIN. (2 part.)
- 19. FROM CITHERON THE WARLIKE BOY. (1 part.)
- 20. THERE CARELESS THOUGHTS. (2 part.)
- 21. IF LOVE BE JUST. (3 part.)
- 22. O LORD, MY GOD.
- 23. WHILE THAT THE SUN.
- { 24. *Rejoice, rejoice, see No. 35.*
- { 25. *Cast off all doubtful care, see No. 40.*





Songs.





## rv.

## THE FIRST PART.



Is Love a boy? what means he then to strike?  
 Or is he blind? why will he be a guide?  
 Is he a man? why doth he hurt his like?  
 Is he a god? why doth he men deride?

No one of these, but one compact of all:  
 A wilful boy, a man still dealing blows,  
 Of purpose blind, to lead men to their thrall,  
 A god that rules, unruly God He knows.

## rvi.

## THE SECOND PART.



Boy, pity me that am a child again;  
 Blind, be no more my guide to make me stray;  
 Man, use thy might to force away my pain;  
 God, do me good and lead me to my way.  
 And if thou be'st a pow'r to me unknown,  
 Pow'r of my life, let here thy grace be shown.

rvii.

THE FIRST PART.



WOUNDED I am and dare not seek relief  
 For this new stroke unseen but not unfelt ;  
 No blood nor bruise is witness of my grief,  
 But sighs and tears wherewith I mourn and melt.

If I complain, my witness is suspect,  
 If I contain, with cares I am undone :  
 Sit still and die, tell truth and be reject ;  
 O hateful choice, that sorrow cannot shun.

rviii.

THE SECOND PART.



YET of us twain whose loss shall be the less,  
 Mine of my life, or you of your good name ?  
 Light is my death regarding my distress,  
 But your offence cries out to your defame,  
 A virgin fair hath slain for lack of grace  
 The man that made an idol of her face.

ri.

THE FIRST PART.

FROM Citheron the warlike boy is fled,  
 And smiling sits upon a virgin's lap,  
 Thereby to train poor misers to the trap  
 Whom beauty draws with fancy to be fed;  
 And when desire with eager looks is led,  
 Then from her eyes  
 The arrow flies  
 Feather'd with flame, arm'd with a golden head.

rr.

THE SECOND PART.

There careless thoughts are freed of that flame,  
 Wherewith her thralls are scorched to the heart.  
 If Love would so, would God th'enchancing dart  
 Might once return and burn from whence it came.  
 Not to deface of beauty's work the frame,  
 But by rebound  
 It might be found  
 What secret smart I suffer by the same.

rrí.

THE THIRD PART.

If Love be just, then just is my desire,  
 And if unjust, why is he call'd a god?  
 O god, O good, O just, reserve thy rod  
 To chasten those that from thy laws retire.  
 But choose aright, good Love, I thee require,  
 The golden head  
 Not that of lead;  
 Her heart is frost and must dissolve by fire.

xxii.



O LORD, my God, let flesh and blood  
 Thy servant not subdue,  
 Nor let the world deceive me with  
 His glory most untrue.

Let not, O Lord, O mighty God,  
 Let not Thy mortal foe,  
 Let not the fiend with all his craft  
 Thy servant overthrow.

But to resist give fortitude,  
 Give patience to endure,  
 Give constancy that always Thine  
 I may perserver sure.

## xxiii.



WHILE that the sun with his beams hot  
 Scorched the fruits in vale and mountain,  
 Philon the shepherd late forgot  
   Sitting beside a crystal fountain  
     In shadow of a green oak-tree,  
     Upon his pipe this song play'd he :  
 Adieu love, adieu love, untrue love !  
 Untrue love, untrue love, adieu love !  
 Your mind is light, soon lost for new love.

So long as I was in your sight  
   I was your heart, your soul, your treasure ;  
 And evermore you sobb'd and sigh'd,  
   Burning in flames beyond all measure.  
     Three days endur'd your love to me  
     And it was lost in other three.  
 Adieu love, adieu love, untrue love !  
 Untrue love, untrue love, adieu love !  
 Your mind is light, soon lost for new love.

Another shepherd you did see  
   To whom your heart was soon enchained ;  
 Full soon your love was leapt from me,  
   Full soon my place he had obtained.  
     Soon came a third your love to win,  
     And we were out, and he was in.  
 Adieu love, adieu love, untrue love !  
 Untrue love, untrue love, adieu love !  
 Your mind is light, soon lost for new love.

Sure you have made me passing glad  
That you your mind so soon removed,  
Before that I the leisure had  
To choose you for my best beloved.  
For all my love was past and done  
Two days before it was begun.  
Adieu love, adieu love, untrue love!  
Untrue love, untrue love, adieu love!  
Your mind is light, soon lost for new love.

This Poem was printed in England's Helicon, 1600.









## XV.

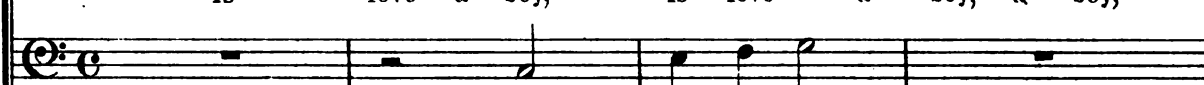
Is love a boy?

The first part.


**TREBLE.**  Is love a

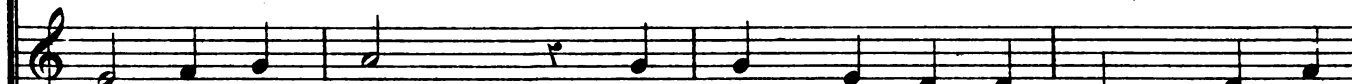
**ALTO.**  Is love a boy, is love..... a..... boy, a boy,

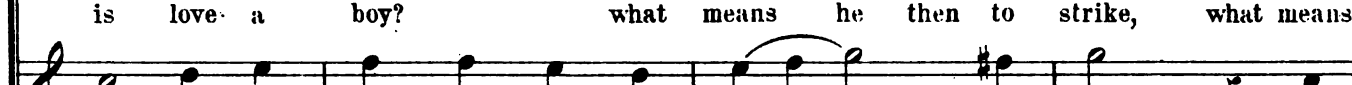
**TENOR.**  
8<sup>ve</sup> lower  Is love a boy, is love a boy, a boy,

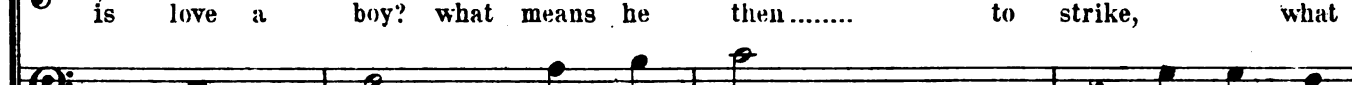
**BASS.**  Is love a boy,




 boy? what means he then to strike, what

 is love a boy? what means he then to strike, what means

 is love a boy? what means he then..... to strike, what

 is love a boy? what means he



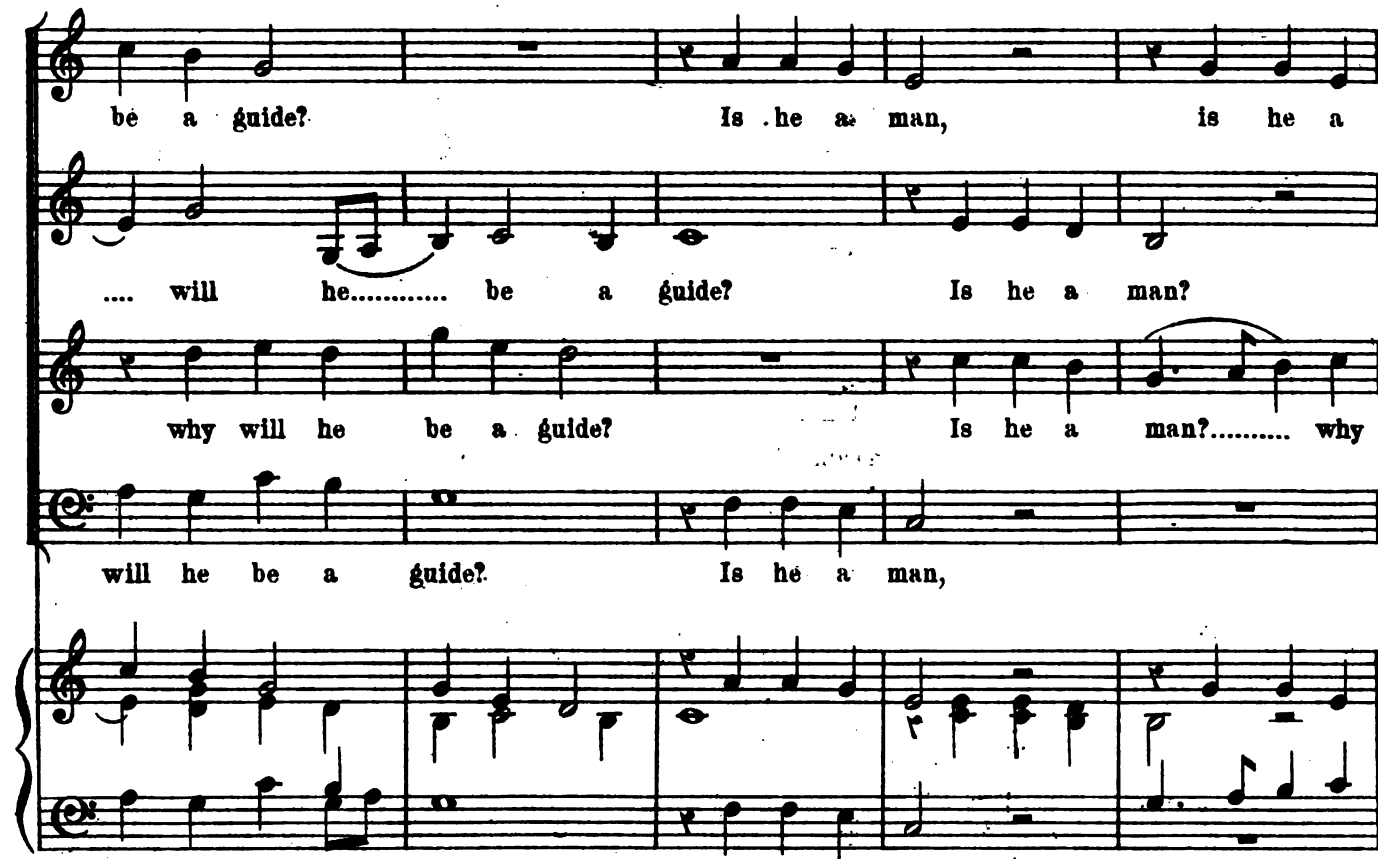


means he then,..... to strike?..... Or is he blind? why will he

he then to strike? Or is he blind, or is he blind? why.....

means he then to strike? Or is he blind, or is he blind?

then to strike, to strike? Or is he blind? why



be a guide? Is he a man, is he a

.... will he..... be a guide? Is he a man?

why will he be a guide? Is he a man?..... why

will he be a guide? Is he a man,

man? why doth he hurt his like,..... why doth he hurt his

why doth he hurt his like, why doth he hurt his like? Is

doth he hurt his like, why doth he hurt his like?.....

is he a man? why doth he hurt..... his.... like?

like? Is he a god, is he a god?

he a god, is he..... a god, is he a god? why

..... Is he a god, is he a god, a god?

Is he a god, is he a god?

why doth he men de - - ride,  
doth he men de - - ride, why doth he men..... de - ride,  
why doth he men de - -  
why doth he men de -

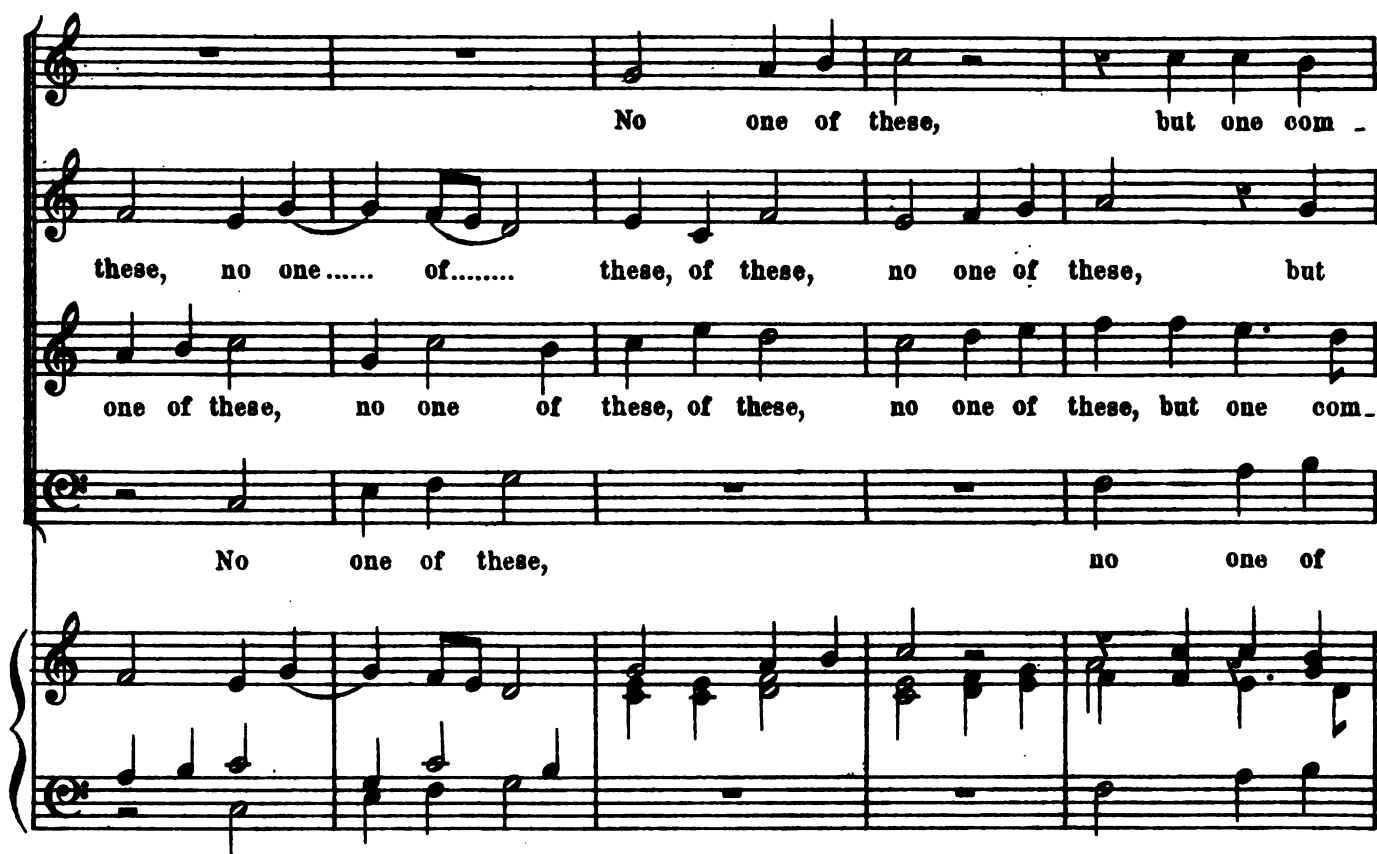
The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "why doth he men de - - ride," "doth he men de - - ride, why doth he men..... de - ride," "why doth he men de - -", and "why doth he men de -". The piano accompaniment features a melody in the right hand and a bass line in the left hand.

why doth he me de - - ride,  
why doth he me de - - ride, de - ride, why doth he  
ride, why doth he me de - - ride, de - - ride,  
- - ride, de - ride, why

The second system of the musical score continues the vocal and piano parts. The lyrics are: "why doth he me de - - ride," "why doth he me de - - ride, de - ride, why doth he", "ride, why doth he me de - - ride, de - - ride,", and "- - ride, de - ride, why". The piano accompaniment continues with the same melodic and bass lines.

why doth he men de - - ride, de  
men de - - ride, why doth he men de - - ride, de -  
why doth he men de - - ride,  
doth he men, de - - ride, why doth he men de - -

- - ride, de - - ride?.....  
ride, de - - ride? No one of  
de - - ride, de - - ride? No  
ride, why doth he men de - - ride?

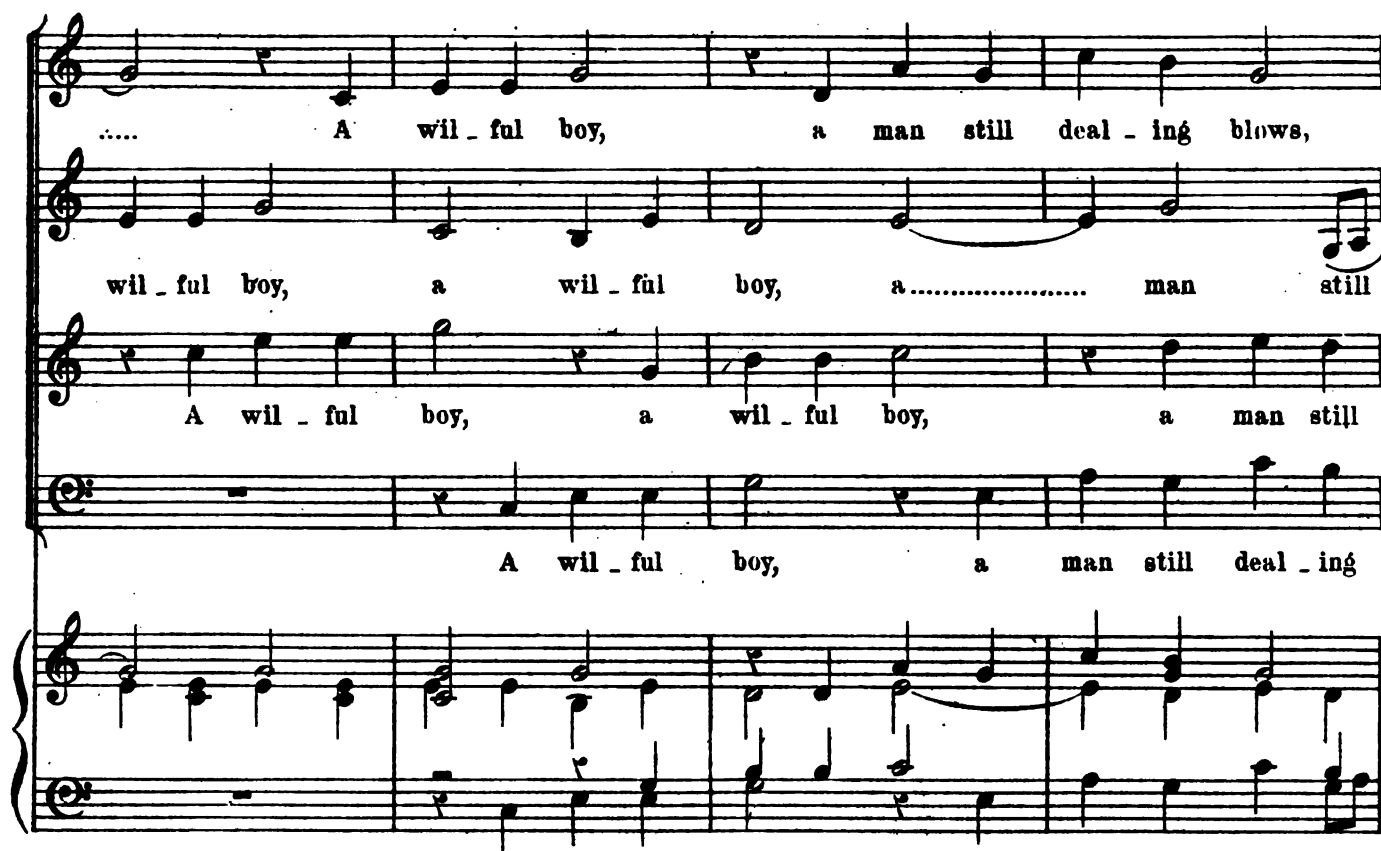


No one of these, but one com -  
 these, no one..... of..... these, of these, no one of these, but  
 one of these, no one of these, of these, no one of these, but one com -  
 No one of these, no one of




pact of all, but one com - pact..... of all,.....  
 one com - pact of all, but one com - pact of all, A  
 pact..... of all, but one com - pact of all,  
 these, but one com - pact of all, of all,





.... A wil - ful boy, a man still deal - ing blows,  
wil - ful boy, a wil - ful boy, a ..... man still  
A wil - ful boy, a wil - ful boy, a man still  
A wil - ful boy, a man still deal - ing



Of pur - pose blind, of pur - pose  
.... deal - ing blows, Of pur - pose blind,  
deal - ing blows, Of pur - pose blind, ..... to  
blows, Of pur - pose blind,

blind, to lead men to their thrall,..... to

to lead men to their thrall, to lead men to their thrall,

lead men to their thrall, to lead men

of pur - pose blind, to lead men to..... their....

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'blind, to lead men to their thrall,..... to'. The piano accompaniment provides harmonic support with chords and moving lines. The system concludes with the lyrics 'of pur - pose blind, to lead men to..... their....'.

lead men to their thrall, A god that rules,

A god that rules, a god..... that rules, a

to their thrall,..... A god that rules, a god that

thrall, A god that rules,

The second system continues the musical piece. It features four vocal staves and piano accompaniment. The vocal parts sing 'lead men to their thrall, A god that rules,'. The piano accompaniment continues with harmonic support. The system concludes with the lyrics 'thrall, A god that rules,'.

a god that rules, un - ru - ly, God He.....  
 god that rules, un - ru - ly, God He..... knows, un -  
 rules, that rules,  
 a god that rules,

knows, un -  
 ru - ly, God..... He knows, un - ru - ly, God He.....  
 un - ru - ly, God He..... knows, un - ru - ly, God He...  
 un - ru - ly, God He..... knows, He knows,

ru - ly, God He..... knows, un - ru - ly, God He.....

knows, He knows, un - ru - ly, God He..... knows, un -

..... knows, He..... knows, un - ru - ly, God

un - ru - ly, God He..... knows,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are written in treble clef, and the piano part is in bass clef. The lyrics are: "ru - ly, God He..... knows, un - ru - ly, God He..... knows, He knows, un - ru - ly, God He..... knows, un - ..... knows, He..... knows, un - ru - ly, God un - ru - ly, God He..... knows,". The piano accompaniment provides a harmonic foundation for the vocal lines.

knows, God He..... knows, God He knows.

ru - ly, God He..... knows, He knows, God He..... knows.

He..... knows, He..... knows, God He knows.

un - ru - ly, God He..... knows, un - ru - ly, God He knows.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "knows, God He..... knows, God He knows. ru - ly, God He..... knows, He knows, God He..... knows. He..... knows, He..... knows, God He knows. un - ru - ly, God He..... knows, un - ru - ly, God He knows." The piano accompaniment continues to support the vocal melody.

## XVI.

Boy, pity me.

The second part.

**TREBLE.**

Boy, pi - ty me, that am a

**ALTO.**

**TENOR.**  
8<sup>ve</sup> lower.

Boy, pi - ty me, that am a child a -

**BASS.**

Boy, pi - ty me, that am a child a -

child a - gain, boy, pi - ty me, that am a child a -

Boy, pi - ty me, that am a child a - gain; Blind,

gain, that am a child a - gain; Blind, be no

gain, that am a child a - gain;

gain; Blind, be no more, blind,  
 be no more my guide..... to make..... me stray, my guide  
 more my guide... to make me stray, to make..... me stray, blind,  
 Blind, be no more my guide..... to make..... me stray,

be no more my guide..... to make..... me stray, to  
 .... to make.... me..... stray, to make me stray, to make me.....  
 be no more, to..... make.... me stray, my guide..... to make..... me stray, to  
 blind,.... be no more my guide . to

make me..... stray; Man, use thy might

..... stray; Man, use thy might, man, use thy might to

make me stray; Man, use thy might, man, use thy might

make..... me stray; Man, use thy might to force a -

to force a - way my pain, to force a - way my

force a - way, to force a - way my pain, to force a - way

to force a - way my pain, to force a - way

way my pain, to force a - way my pain,

pain, to force..... a - way my pain; God,  
my pain, my ..... pain;  
my pain, my, ..... pain; God, do me good,  
to force a - way my pain; God, do me

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "pain, to force..... a - way my pain; God, my pain, my ..... pain; my pain, my, ..... pain; God, do me good, to force a - way my pain; God, do me". The piano accompaniment features a steady bass line and chords that support the vocal melody.

do me good, God, do me good,  
God, do me good, God, do me good, do ..... me good,  
God, do me good, God, do me good, and  
good, God, do me good, God, do me

The second system of the musical score continues the hymn. It features four vocal staves and a piano accompaniment. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "do me good, God, do me good, God, do me good, God, do me good, do ..... me good, God, do me good, God, do me good, and good, God, do me good, God, do me". The piano accompaniment continues with a steady bass line and chords that support the vocal melody.



and lead me to my way, and lead me to my  
and lead me to my way, and lead me to my way, to  
lead me to my way, and lead me to my way, and  
good, and lead me to my way, to my way,

way, and lead me to..... my..... way.....  
my way, and lead me to..... my way. And  
lead me to my way, to..... my way. And if.....  
and lead me to my way, to my way. And if.....

if thou be'st a pow'r to me un -

.... thou be'st..... a pow'r..... to me..... un -

.... thou be'st..... a pow'r..... to me..... un -

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a repeat sign and contains the lyrics "if thou be'st a pow'r to me un -". The second staff is another vocal line, also with a treble clef and one flat, containing the lyrics ".... thou be'st..... a pow'r..... to me..... un -". The third staff is a vocal line with a bass clef and one flat, containing the lyrics ".... thou be'st..... a pow'r..... to me..... un -". The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs) and one flat, featuring arpeggiated chords and melodic lines.

And if..... thou be'st..... a pow'r..... to me.....

- known, and if..... thou be'st a pow'r to

known, and if thou be'st a

known, to me un - known.

The second system of the musical score continues with four staves. The top staff is a vocal line with a treble clef and one flat, containing the lyrics "And if..... thou be'st..... a pow'r..... to me.....". The second staff is another vocal line with a treble clef and one flat, containing the lyrics "- known, and if..... thou be'st a pow'r to". The third staff is a vocal line with a bass clef and one flat, containing the lyrics "known, and if thou be'st a". The fourth staff is a piano accompaniment with a grand staff and one flat, continuing the arpeggiated accompaniment from the first system. The lyrics "known, to me un - known." are placed below the piano staff.

.... un - - known. Pow'r

me un - - known, un - - known.

pow'r to me un - - known, a pow'r to

Pow'r of my life,

8

of my life, let here thy grace be.....

Pow'r of my life, let

me un - - known. Pow'r of my

of my life, pow'r of my life,

shown,

here thy grace be shown, be shown,

life let here thy grace be....

let here thy grace be..... shown, let

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics "shown,". The second staff is a vocal line with lyrics "here thy grace be shown, be shown,". The third staff is a vocal line with lyrics "life let here thy grace be....". The fourth staff is a piano accompaniment line with lyrics "let here thy grace be..... shown, let". The piano part features a melody in the right hand and a bass line in the left hand, with various musical notations including notes, rests, and accidentals.

let here thy grace be.....

let here thy grace..... be.....

..... shown, let here thy grace be

here thy grace be shown.

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The top staff is a vocal line with lyrics "let here thy grace be.....". The second staff is a vocal line with lyrics "let here thy grace..... be.....". The third staff is a vocal line with lyrics "..... shown, let here thy grace be". The fourth staff is a piano accompaniment line with lyrics "here thy grace be shown.". The piano part continues the melody and bass line from the first system, with various musical notations including notes, rests, and accidentals.

..... shown, let here thy.....

shown, thy grace be..... shown,..... let

shown, let here thy grace be.....

let here thy grace be shown, let

..... grace..... be shown..... shown. 1. 2.

here thy grace be shown. And shown.

..... shown. And if..... shown.

here thy grace be shown. And if..... shown.

1. 2.

## XVII.

Wounded I am.

The first part.

TREBLE.

ALTO.

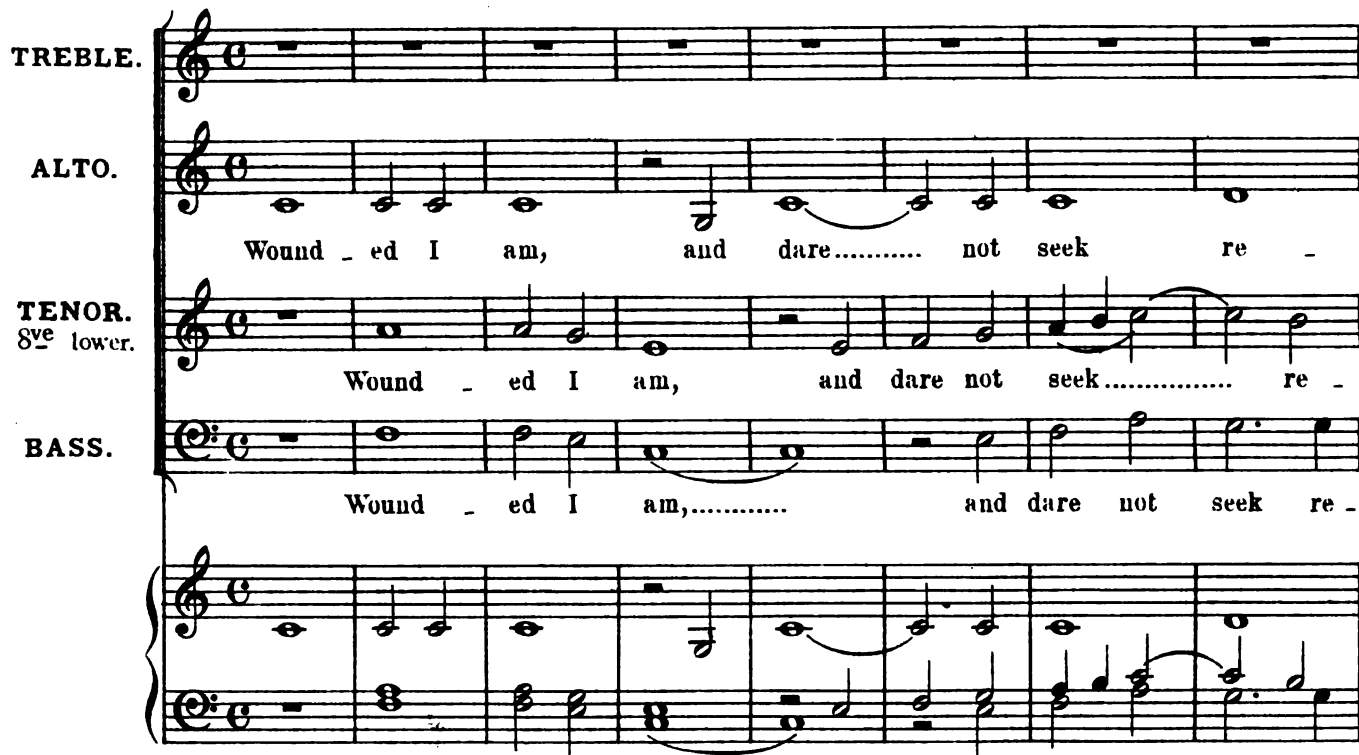
TENOR.  
8<sup>ve</sup> lower.

BASS.

Wound - ed I am, and dare..... not seek re -

Wound - ed I am, and dare not seek..... re -

Wound - ed I am,..... and dare not seek re -

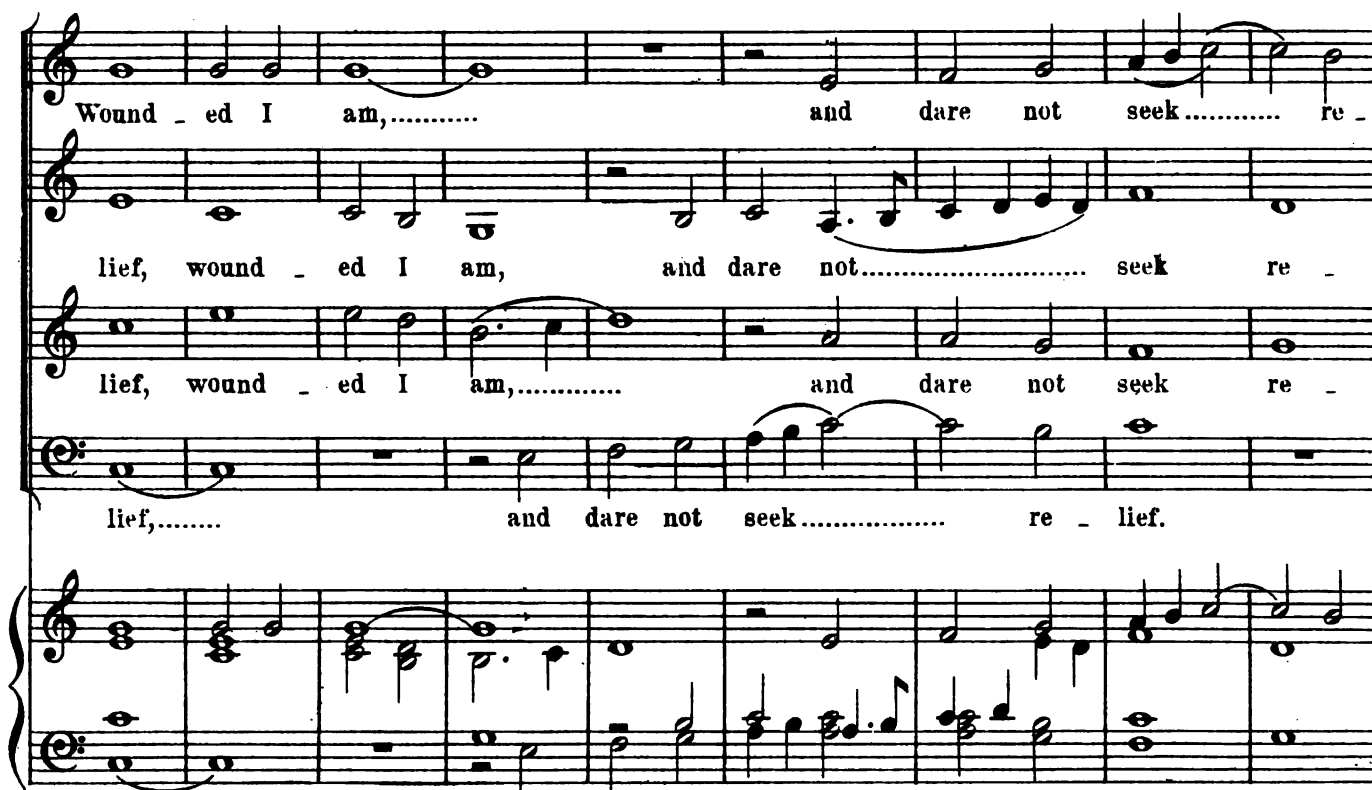


Wound - ed I am,..... and dare not seek..... re -

lief, wound - ed I am, and dare not..... seek re -

lief, wound - ed I am,..... and dare not seek re -

lief,..... and dare not seek..... re - lief.



lief. For this new stroke un - seen,

lief. For this new stroke un - seen,.... but not..... un felt, un - seen, but not...

lief. For this new stroke un seen,..... for

For this new stroke, for this new stroke un - seen, but not un -

.... but not..... un - felt..... No blood nor

.... un - felt, but not un - felt. No blood nor bruise is

this new stroke un - seen.... but not..... un - felt, un - felt. No

felt, un - felt. No blood, nor bruise is wit-ness of my

bruise is wit - ness of my grief, is wit - ness of my grief.

wit - ness of..... my grief is wit - ness of my..... grief. But sighs and

blood nor bruise is wit - ness of my grief. But sighs and tears

grief, no blood nor bruise is witness of my grief. But

But sighs, but sighs and tears where - with I mourn and

tears, but sighs..... and tears where - with..... I mourn.... and

but sighs..... and..... tears.....

sighs, but sighs and..... tears where - with I mourn and



melt, where - with..... I mourn and melt,  
 melt, and melt, where - with.... I mourn.... and melt,.....  
 where - with I mourn and melt,..... where - with I  
 melt, where - with I mourn and melt, where - with


where - with..... I mourn and..... melt.  
 and melt, where - with..... I mourn and..... melt, and melt.  
 mourn, where - with..... I mourn and..... melt.  
 .... I mourn and..... melt, I mourn..... and melt.

First system of the musical score. It includes a vocal staff with lyrics and a piano accompaniment. The lyrics are: "If I com - plain, my wit - ness is sus - pect, If I com - plain, my wit - ness is..... sus - pect, If I com - plain,..... my wit - ness is sus - pect,". The piano accompaniment consists of chords and melodic lines in both hands.

If I com - plain, my wit - ness is sus - pect, If I com - plain, my wit - ness is..... sus - pect, If I com - plain,..... my wit - ness is sus - pect,

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "I com - plain,..... my wit - ness is..... sus - pect, if I com - plain, my wit - ness is..... sus - pect, If if I com - plain,..... my wit - ness is sus - pect, ..... my wit - ness is..... sus - pect, If". The piano accompaniment continues with chords and melodic lines.

I com - plain,..... my wit - ness is..... sus - pect, if I com - plain, my wit - ness is..... sus - pect, If if I com - plain,..... my wit - ness is sus - pect, ..... my wit - ness is..... sus - pect, If



If I con - tain, with cares... I am..  
 I con - tain with cares.... I am..... un - done, with cares.... I..... am un -  
 If I con - tain, if I con - tain, if I con -  
 I con - tain, if I con - tain with cares I am un - done, un -



.... un - done..... Sit still and die, tell  
 done, I am un - done. Sit still and die, tell truth and  
 tain, with cares.... I am..... un - done, un - done. Sit still and  
 done. Sit still and die, tell truth and be re - ject,

truth and be re - ject, tell truth and be re - ject.

be..... re - ject, tell truth and be re - ject. O hate - ful

die, tell truth and be re - ject. O hate - ful choice,

sit still and die, tell truth and be re - ject. O

The piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

O hate - ful, O hate - ful choice, that sor - row can not

choice,..... O hate - ful choice, that.... sor - row can - not.....

O hate - ful..... choice,.....

hate - ful, O hate - ful..... choice, that sor - row can not

The piano accompaniment continues with similar harmonic support, featuring chords and melodic lines in both hands.

shun, that..... sor - row can - not shun,

shun, can - not..... shun, that..... sor - row can - not shun,.....

that..... sor - row can - not shun, that sor - row can not

shun, that sor - row can - not shun, that..... sor

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'shun, that..... sor - row can - not shun,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

that..... sor - row can - not..... shun.

can not shun, that..... sor - row can - not..... shun, can not shun.

shun, that..... sor - row can - not..... shun.

row can - not.... shun, that sor - row can - - not shun.

The second system continues the musical piece. The vocal parts have overlapping lines, with lyrics like 'that..... sor - row can - not..... shun.' and 'can not shun, that..... sor - row can - not..... shun, can not shun.' The piano accompaniment continues with complex chordal textures and melodic fragments.

## XVIII.

Yet of us twain.

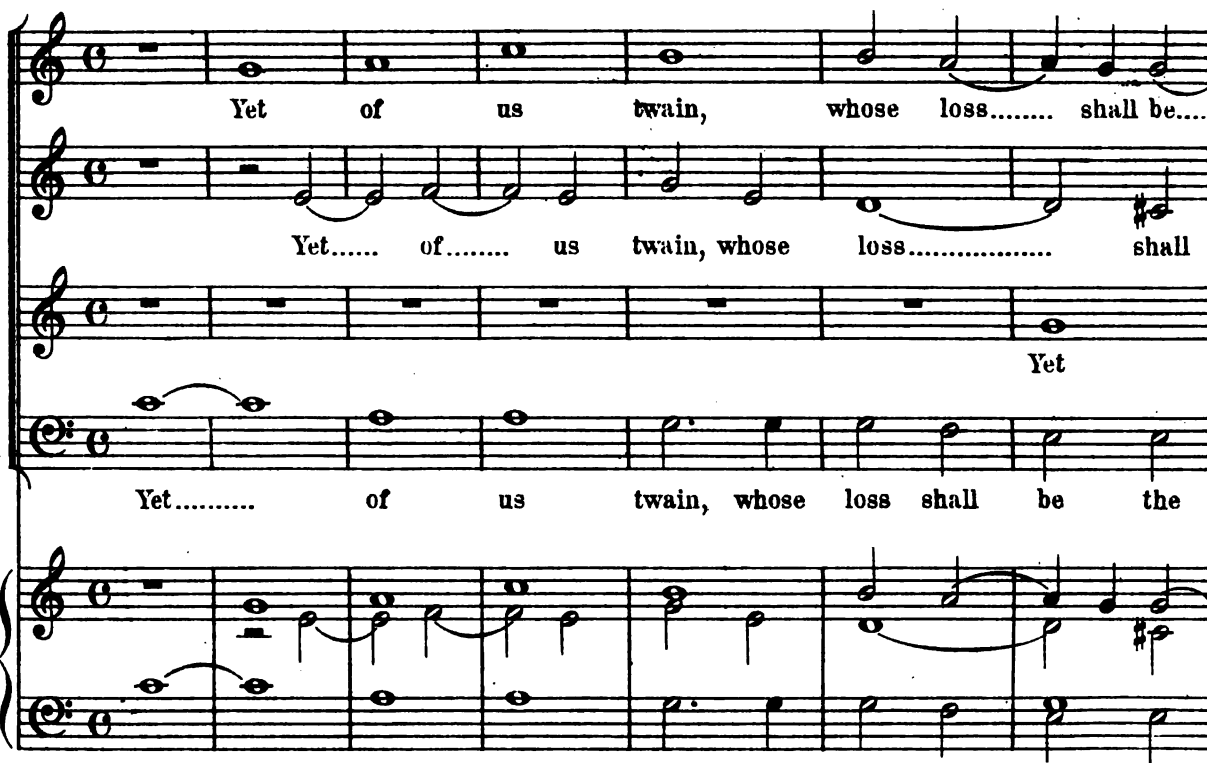
The second part.

**TREBLE.** Yet of us twain, whose loss..... shall be....

**ALTO.** Yet..... of..... us twain, whose loss..... shall

**TENOR.**  
8<sup>ve</sup> lower. Yet

**BASS.** Yet..... of us twain, whose loss shall be the



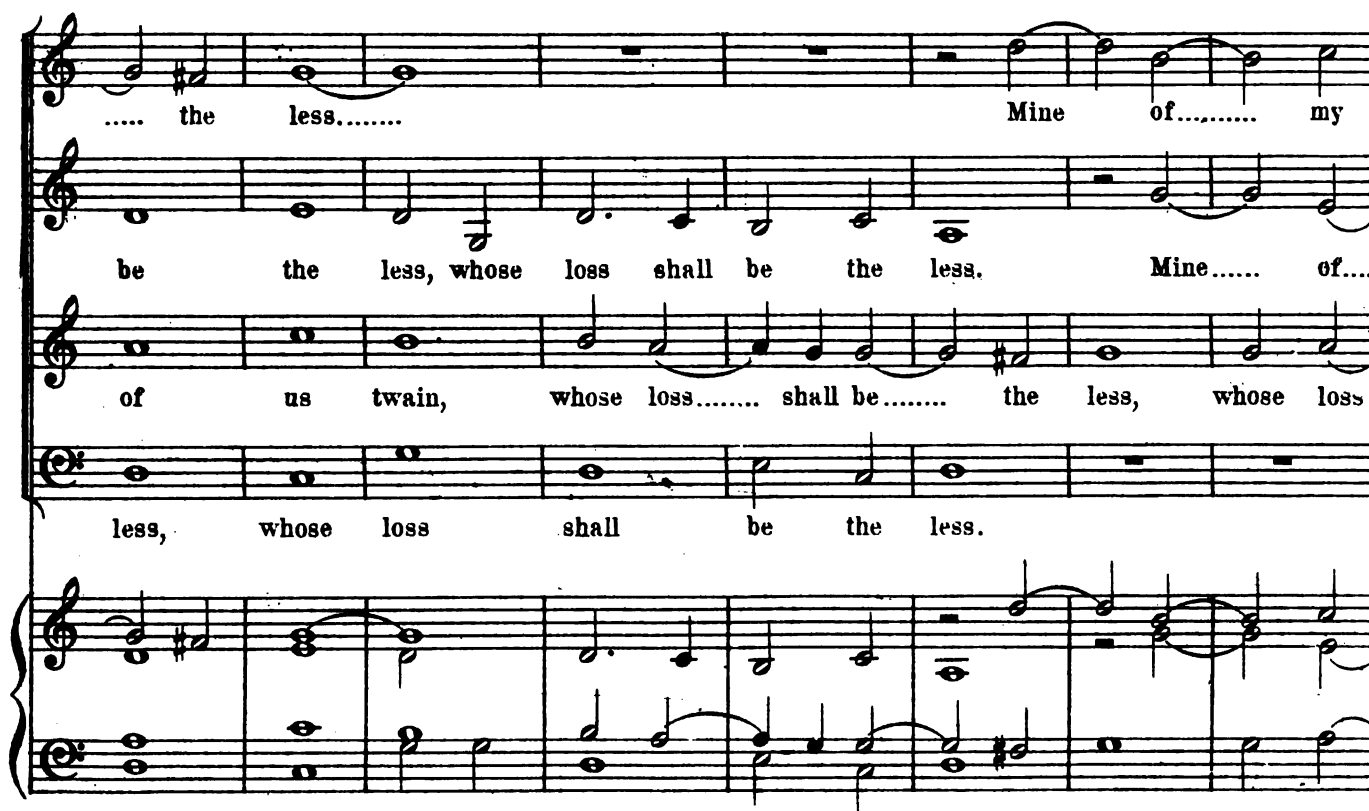
This system contains four vocal staves and a piano accompaniment. The vocal parts are Treble, Alto, Tenor (8<sup>ve</sup> lower), and Bass. The lyrics are: 'Yet of us twain, whose loss..... shall be....' (Treble), 'Yet..... of..... us twain, whose loss..... shall' (Alto), 'Yet' (Tenor), and 'Yet..... of us twain, whose loss shall be the' (Bass). The piano accompaniment is written in a grand staff with treble and bass clefs.

..... the less..... Mine of..... my

be the less, whose loss shall be the less. Mine..... of...

of us twain, whose loss..... shall be..... the less, whose loss

less, whose loss shall be the less.



This system continues the vocal and piano parts from the first system. The lyrics continue: '..... the less..... Mine of..... my' (Treble), 'be the less, whose loss shall be the less. Mine..... of...' (Alto), 'of us twain, whose loss..... shall be..... the less, whose loss' (Bass), and 'less, whose loss shall be the less.' (Bass). The piano accompaniment continues in the grand staff.

life, or you, of your..... good..... name; or you,

.... my life, or you, of your..... good name;.....

.... shall be the less. Mine..... of..... my life, or you, of.....

Mine..... of..... my life, or you, of your.....

of your..... good..... name;

Light is my death re - gard - ing my dis - tress, my..

.... your..... good name; Light is my death re - gard - ing

good.... name, good name;

Light is my death, re - gard - ing my dis - tress, re - gard - ing

..... dis - tress, re - gard - ing my dis - tress, my..... dis -

my dis - tress, re - gard - ing my..... dis - tress, re - gard - ing

Light is my death, re - gard - ing

my dis - tress, my dis - tress.

tress, my..... dis - tress. But your of - fence cries out, to

my..... dis - tress. But your of - fence cries out,

my dis - tress.....



But your of - fence cries out, cries.... out,...

your de - fame, to your de - fame, but your of - fence cries out, to

to your..... de - fame, but your of - fence cries out,

But your of - fence cries out, to your de - fame, to

.... to your de - fame,.... to your..... de - fame.

your de - fame, to your de - fame..... A

cries out, to your de - fame, to your de - fame. A

your de - fame, cries out, to your de - fame.

A vir - gin fair hath slain for  
vir - gin fair hath slain for lack of  
vir - gin fair hath slain for lack..... of grace,  
A vir - gin fair hath slain for lack of

lack of grace, of grace,  
grace, for lack of grace, of..... grace,  
for lack..... of grace, of..... grace, The man that  
grace, of grace, The man that made an

The man that made an

The man that made an i - dol

made an i - dol of..... her face,

i - dol of her..... face, an i - dol of her face,

This system contains the first four staves of music. The first two staves are vocal lines with lyrics. The third staff continues the vocal line with a melisma. The fourth staff is a piano accompaniment line. The lyrics are: 'The man that made an', 'The man that made an i - dol', 'made an i - dol of..... her face,', and 'i - dol of her..... face, an i - dol of her face,'.

i - dol of her face,

of her..... face, the

the man that made an i - dol of..... her.....

the man that made an i - dol of her

This system contains the next four staves of music. The first two staves are vocal lines with lyrics. The third staff continues the vocal line with a melisma. The fourth staff is a piano accompaniment line. The lyrics are: 'i - dol of her face,', 'of her..... face, the', 'the man that made an i - dol of..... her.....', and 'the man that made an i - dol of her'.

A vir - gin fair hath slain for  
 vir - gin fair hath slain for lack of  
 vir - gin fair hath slain for lack..... of grace,  
 A vir - gin fair hath slain for lack of

lack of grace, of grace,  
 grace, for lack of grace, of..... grace,  
 for lack..... of grace, of..... grace, The man that  
 grace, of grace, The man that made an

The man that made an

The man that made an i - dol

made an i - dol of..... her face,

i - dol of her..... face, an i - dol of her face,

This system contains four staves. The first two are vocal staves with lyrics. The third and fourth are piano accompaniment staves. The lyrics are: 'The man that made an', 'The man that made an i - dol', 'made an i - dol of..... her face,', and 'i - dol of her..... face, an i - dol of her face,'.

i - dol of her face,

of her..... face, the

the man that made an i - dol of..... her.....

the man that made an i - dol of her

This system contains four staves. The first two are vocal staves with lyrics. The third and fourth are piano accompaniment staves. The lyrics are: 'i - dol of her face,', 'of her..... face, the', 'the man that made an i - dol of..... her.....', and 'the man that made an i - dol of her'.

the man that made an i - dol of her face, of her  
 man that made an i - dol of her face, the man that  
 face, the man that made an i - dol..... of her  
 face, the man that made an i - dol

face, of..... her face..... face.  
 made an i - do..... of her..... face. A face.  
 .... face, an i - do of her face. A face.  
 of her face, of her..... face..... face.

## XIX.

From Citheron the warlike boy is fled.

The first part.

**TREBLE.**

**ALTO.**

**TENOR I.**  
8<sup>va</sup> lower.

**TENOR II.**  
8<sup>va</sup> lower.

From Ci - the - ron the war-like boy is fled,

From Ci - the - ron the war-like boy is fled, the war-like boy

From Ci - the - ron the war-like boy

And smil-ing sits up - on a vir-gin's lap, a vir - gin's lap,

is fled, ..... And smil-ing sits up - on a vir - gin's lap, There -

..... is fled, And smil-ing sits up - on a vir - gin's lap, There-by to

is fled, And smil-ing sits up - on a vir - gin's lap, There -

There - by to train poor mi - sers to the trap, Whom beauty

- by to train poor ..... mi - sers to ..... the trap, Whom beauty

train poor mi - sers to the trap, Whom beauty draws, with

by to train poor mi - sers to the trap, Whom beauty

draws with fan - cy to be ..... fed, with fan - cy to be fed,

draws with fan - cy to be fed, to ..... be fed, with fan - cy to be fed, with fan -

fan - cy to be fed, with fan - cy to be fed, with fan - cy

draws with fan - cy to be ..... fed, ..... with fan - cy



to be fed, And when..... desire, and when de-  
 - ey to be fed, And when... de-sire ..... and when desire with ea - ger  
 to be..... fed, And when desire with ea-ger looks is led, and  
 to be fed, And when de-sire with ea-ger looks is led, and when desire with

sire with ea - ger looks is led, Then from her eyes the arrow  
 looks is led, Then from her eyes the arrow flies,  
 when de-sire with ea - ger looks is led, Then from her eyes, the arrow flies,  
 ea - ger looks is led, is led, then from her eyes the

flies, Fea - ther'd with flame, arm'd with.. a gold - en head,  
 the arrow flies, Fea - ther'd with flame, arm'd with a gold - en head,  
 the arrow flies Fea - ther'd with flame, arm'd with a gold -  
 arrow flies the ar - row flies Fea - ther'd with flame, arm'd with a gold en...

arm'd.... with a gold - en head, arm'd.... with a gold - en head.  
 arm'd with a gold - en head, arm'd with..... a gold - en head.  
 - en head, arm'd with a gold - en head.  
 .... head arm'd ..... with a gold - en head.

## XX.

There careless thoughts are freed.

The second part.

**TREBLE.**

There care - less thoughts are free - ed of that

**ALTO.**

There care - less thoughts are free - ed of that

**TENOR I.**  
8<sup>ve</sup> lower.

There care - less thoughts are free - ed of that.....

**TENOR II.**  
8<sup>ve</sup> lower.

There care - less thoughts are free - ed of that

flame, Wherewith her thralls are scorch-ed to the heart...

flame, Where - with her thralls are wherewith her thralls are scorch -

flame, Wherewith her thralls are scorch-ed to the..... heart,

flame, Where-with her thralls are scorch - ed to the heart, are scorch -

..... to the heart If Love would so, if Lovewould

- ed to the heart, to the heart, If Love would so, if Love would

are scorched to the heart, If Love would so, if Lovewould

- ed to the heart If Love would so, if Love would so,would

so, Would God then - chant - - ing dart.....

so, Would God then - chant - ing..... dart Might once re - turn

so, Would God then - chant - - ing dart Might once re - turn and burn

God would God thenchant - ing..... dart Might once

Might once re-turn and burn, might once re - turn and

.... and ..... burn, From whence it came, from whence it came, it

.... and burn, might once re - turn and burn, From whence it

.... re - turn and burn ..... might once re - turn and burn

burn, From whence it came, from whence it

came, from whence ..... it came, from whence it came, from whence it

came, from whence it came, it came, from whence ..... it came, it

From whence it came, from whence it came, re - turn from whence it .....

come, Not to de-face not to de-face of beam-ty's

come, Not to de-face not to de-face of beam-ty's work the

come, Not to de-face not to de-face of beam-ty's work the

come, Not to de-face not to de-face of beam-ty's work the....

work the.... frame, But by re-bound, it might be found it

frame, the..... frame, But by re-bound it might be found, it might be

frame, the frame, But by re-bound it might be

..... frame, But by re-bound it might be found,

might be found

found What se - cret smart.... I suf-fer by the same by..... the same, what

found, What se - cret smart I suf - fer I suf - fer by the

it might be found What se - cret smart.... I - suf - fer by the same,

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'might be found'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

What se - cret smart I suf-fer by the same, by the same,

se - cret smart I suf - fer by the same, by the same, What

same, What se - -

by the same, What se - cret smart, I suf - fer by the same .....

The second system continues the musical piece. The vocal staves show overlapping phrases, with lyrics like 'What se - cret smart I suf-fer by the same, by the same,' and 'se - cret smart I suf - fer by the same, by the same, What same, What se - -'. The piano accompaniment continues with its melodic and harmonic support.

What se - cret smart..... I suf - fer  
 se - cret smart..... I suf - fer by the ..... same,  
 - - cret smart I suf - fer by the same, What se - cret  
 what se - cret smart I suf - fer by the same, what se - cret


by the same, I suf - fer by ..... the ..... same.  
 what se - - cret smart I suf - - fer by the same.  
 smart I suf - fer by the same,..... I suf - fer by the same.  
 smart I suf - fer by the same, by the same.

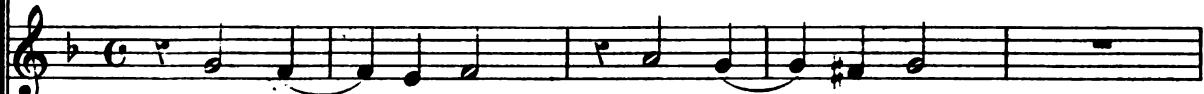



## XXI.


If Love be just?


The third part.

TREBLE.  If..... Love be just,

ALTO.  If Love.... be just, if Love.... be just,

TENOR I.  
8<sup>ve</sup> lower.  If Love be just, if Love be just, then... just is....

TENOR II.  
8<sup>ve</sup> lower.  If Love be just, then just is



 then just.... is my.... de - sire .....

 then just is..... my de - sire, And if un - just.....

 .... my de - sire, And if un - just..... why is he

 my... de - sire And if un - just why is he call'd a....



What se - cret smart..... I suf - fer

se - cret smart..... I suf - fer by the ..... same,

- - cret smart I suf - fer by the same, What se - cret

what se - cret smart I suf - fer by the same, what se - cret

by the same, I suf - fer by ..... the ..... same.

what se - - cret smart I suf - - fer by the same.

smart I suf - fer by the same,..... I suf - fer by the same.

smart I suf - fer by the same, by the same.

## XXI.

If Love be just?

The third part.

**TREBLE.** If..... Love be just,

**ALTO.** If Love.... be just, if Love.... be just,

**TENOR I.**  
8<sup>ve</sup> lower. If Love be just, if Love be just, then... just is....

**TENOR II.**  
8<sup>ve</sup> lower. If Love be just, then just is

then just.... is my.... de - sire .....

then just is..... my de - sire, And if un - just.....

..... my de - sire, And if un - just..... why is he

my... de - sire And if un - just why is he call'd a....

And if un-just.....why is he call'd a..... god? 0.....

..... why is he call'd a god, why is he call'd a..... god?

call'd a..... god, why is he call'd a..... god, a..... god?

..... god, why is..... he call'd a..... god, a..... god?

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "And if un-just.....why is he call'd a..... god? 0.....". The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

..... god, 0..... good, 0..... good,

0 god, 0..... good, 0.....

0..... god, 0..... good, 0.....

0 god 0..... good 0.....

The second system of the musical score continues the vocal and piano parts. The vocal parts enter with the lyrics "..... god, 0..... good, 0..... good,". The piano accompaniment continues with harmonic support, featuring various chordal textures and melodic fragments.

O..... just, re - serve..... thy  
 ..... just, O..... just, re - serve thy  
 ..... just, O..... just,  
 ..... just..... O..... just,  
 ..... just..... O..... just,

rod, re serve..... thy rod.

rod, re - serve thy rod, To chast - en those that..... from

re - serve thy rod, re - serve thy rod, To chast - en those that

re - serve..... thy rod, To chast - en those..... that

..... to the heart If Love would so, if Love would  
 - ed to the heart, to the heart, If Love would so, if Love would  
 are scorch - ed to the heart, If Love would so, if Love would  
 - ed to the heart If Love would so, if Love would so, would

so, Would God then - chant - ing dart.....  
 so, Would God then - chant - ing..... dart Might once re - turn  
 so, Would God then - chant - ing dart Might once re - turn and burn  
 God would God thenchant - ing..... dart Might once

Might once re - turn and burn, might once re - turn and  
 .... and ..... burn, From whence it came, from whence it came, it  
 .... and burn, might once re - turn and burn, From whence it  
 .... re - turn and burn ..... might once re - turn and burn

burn, From whence it came, from whence it  
 came, from whence ..... it came, from whence it came, from whence it  
 came, from whence it came, it came, from whence ..... it came, it  
 From whence it came, from whence it came, re - turn from whence it .....

came, Not to de-face not to de-face of beau-ty's work the

came, Not to de-face not to de-face of beau-ty's work the

came, Not to de-face not to de-face of beau-ty's work the

came, Not to de-face not to de-face of beau-ty's work the....

work the..... frame, But by re-bound, it might be found it

frame, the..... frame, But by re-bound it might be found, it might be

frame, the frame, But by re-bound it might be

..... frame, But by re-bound it might be found,



might be found

found What se - cret smart.... I suf-fer by the same by..... the same, what

found, What se - cret smart I suf - fer I suf - fer by the

it might be found What se - cret smart.... I - suf - fer by the same,

What se - cret smart I suf-fer by the same, by the same,

se - cret smart I suf - fer by the same, by the same, What

same, What se - -

by the same, What se - cret smart, I suf - fer by the same .....

What se - cret smart..... I suf - fer

se - cret smart..... I suf - fer by the ..... same,

- - cret smart I suf - fer by the same, What se - cret

what se - cret smart I suf - fer by the same, what se - cret

by the same, I suf - fer by ..... the ..... same.

what se - - cret smart I suf - - fer by the same.

smart I suf - fer by the same,..... I suf - fer by the same.

smart I suf - fer by the same, by the same.

## XXI.

If Love be just?

The third part.

**TREBLE.** If..... Love be just,

**ALTO.** If Love.... be just, if Love.... be just,

**TENOR I.**  
8<sup>ve</sup> lower. If Love be just, if Love be just, then... just is....

**TENOR II.**  
8<sup>ve</sup> lower. If Love be just, then just is

then just.... is my.... de - sire .....

then just is..... my de - sire, And if un - just.....

..... my de - sire, And if un - just..... why is he

my... de - sire And if un - just why is he call'd a....

And if un-just..... why is he call'd a..... god? 0....

..... why is he call'd a god, why is he call'd a..... god?

call'd a..... god, why is he call'd a..... god, a..... god?

..... god, why is..... he call'd a..... god, a..... god?

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains four lines of lyrics. The piano accompaniment is written on a grand staff (treble and bass clefs) and provides harmonic support for the vocal line. The music is in a slow, contemplative tempo, with long intervals between notes and rests.

..... god, 0..... good, 0..... good,

0 god, 0..... good, 0.....

0..... god, 0..... good, 0.....

0 god 0..... good 0.....

The second system of the musical score continues the vocal line and piano accompaniment. It contains four lines of lyrics. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on a grand staff (treble and bass clefs). The music continues with long intervals and a slow, contemplative tempo.

0..... just, re - serve..... thy

..... just, 0..... just, re - serve thy

..... just, 0..... just,

..... just..... 0..... just,

The musical score is written for a voice and piano. The voice part consists of five staves of music, each with a treble clef and a key signature of one flat (B-flat). The lyrics are: "O just, re - serve thy", "just, 0 just, re - serve thy", "just, 0 just,", "just..... 0..... just,", and "just, re - serve thy". The piano accompaniment is written for the bottom two staves, with a grand staff (treble and bass clefs) and a key signature of one flat. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. The overall style is that of a traditional hymn or religious song.

rod, re serve..... thy rod.

rod, re - serve thy rod, To chast - en those that..... from

re - serve thy rod, re - serve thy rod, To chast - en those that

re - serve..... thy rod, To chast - en those..... that

To chast - en those..... that from thy laws re - tire..... re -

..... thy laws re - tire, re - tire, that from thy

from thy laws re - tire,..... re - tire that from...

from thy laws re - tire to chast - en those that

tire, re - tire, But choose a - right, but choose a -

laws re - tire, But choose a - right, but choose a -

..... thy laws re - tire, But choose a - right, but..... choose

from thy laws re - tire, But choose a - right, but choose a -

right, good Love.... I thee..... re-quire,... re-quire, The

right, good Love good Love.... I thee re-quire

..... a - right good Love..... I thee re-quire,

right good Love I thee re-quire I

gold - en head, not that of lead, of lead, not

The gold - en head, gold - en head, not that of lead, of lead, not that of

The gold - en head not that of lead, not that....

thee re-quire the gold - en head.... not that of lead not

that of lead, Her heart is

lead, of.... lead, Her heart..... is frost and must..... dis - solve by

..... of lead, Her heart is frost, and must dis - solve and must dis -

that of lead ..... Her heart

frost and..... must..... dis - solve..... by fire, her heart is

fire, her heart is frost, is frost.....

- solve . by..... fire her heart is frost

.... is frost and must..... dis - solve by fire her heart...



frost and must dis - solve..... by fire, her heart..

her heart..... is frost, and must..

and must..... dis solve by fire, by..... fire, her

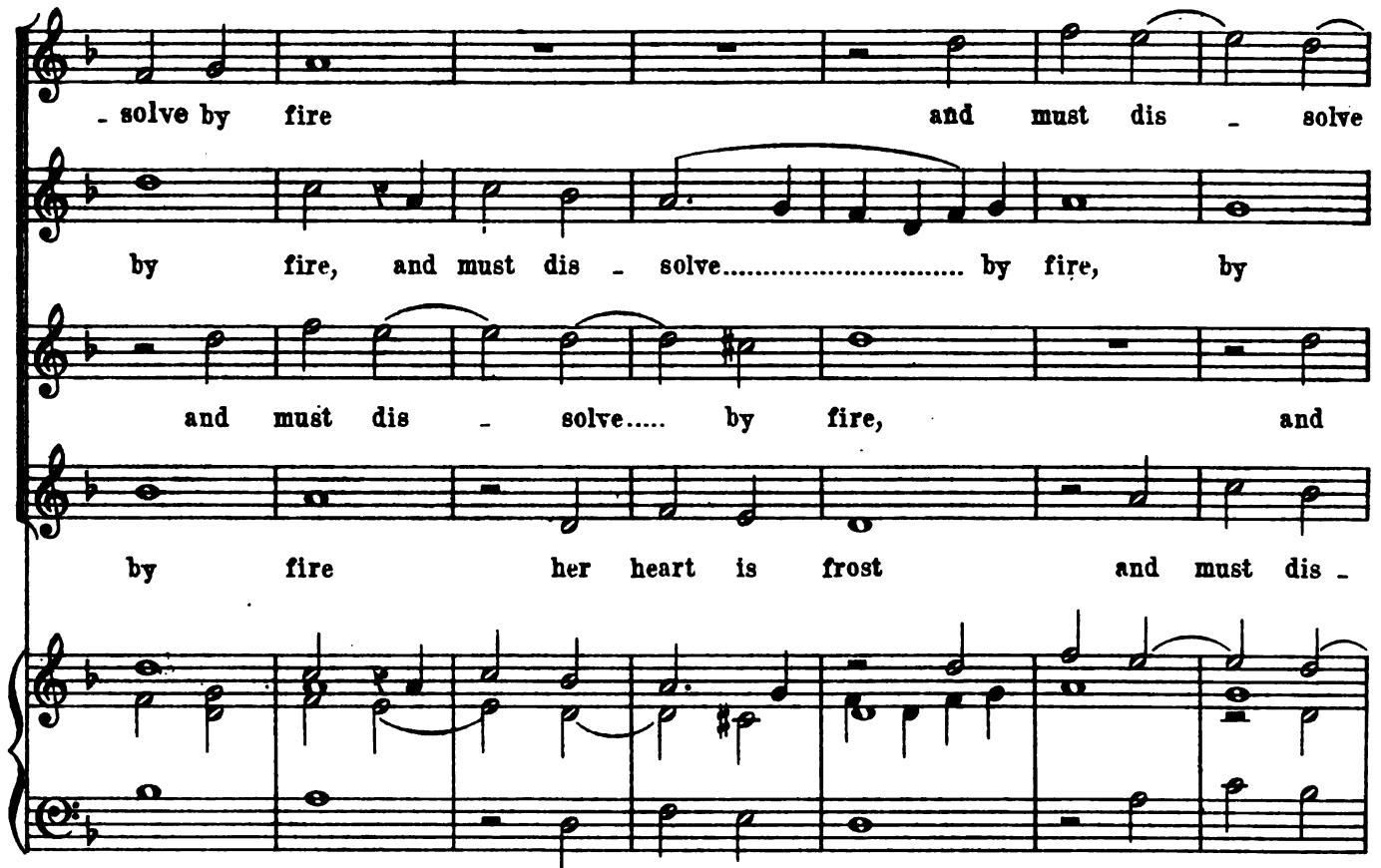
..... is frost and must..... dis - solve by fire

..... is frost and must..... dis - solve by fire,..... dis -

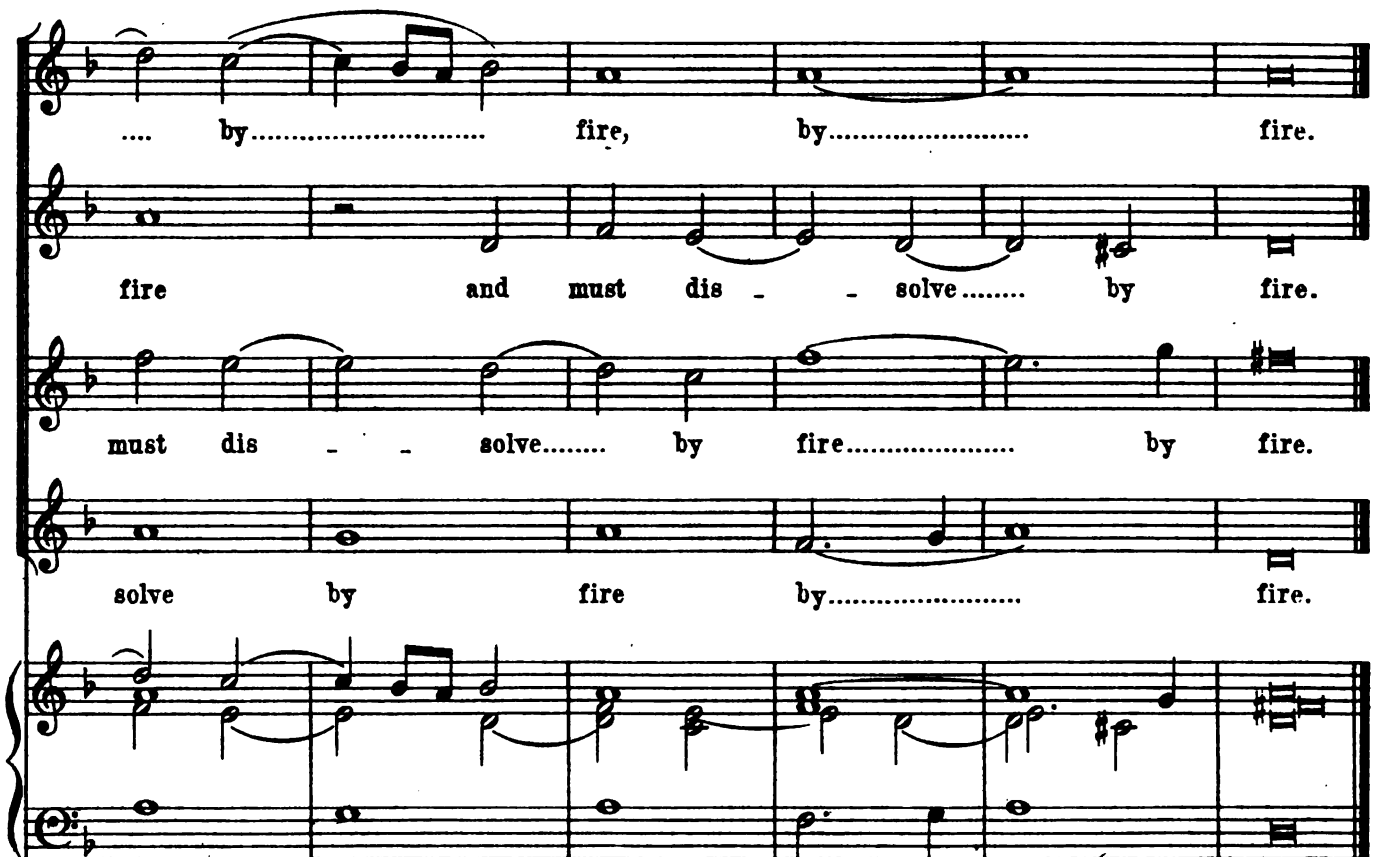
..... dis - solve by fire, and must..... dis - solve

heart is frost, and must dis - solve... by fire

Her heart is frost and must dis - solve



- solve by fire and must dis - solve  
by fire, and must dis - solve..... by fire, by  
and must dis - solve..... by fire, and  
by fire her heart is frost and must dis -



.... by..... fire, by..... fire.  
fire and must dis - solve..... by fire.  
must dis - solve..... by fire..... by fire.  
solve by fire by..... fire.  
solve by fire by..... fire.

## XXII.

O Lord my God.

**TREBLE.**

**ALTO.**

**TENOR.**  
8<sup>ve</sup> lower.

**BASS.**

O Lord..... my God let flesh and blood Thy

O Lord..... my

O

ser - vant not..... sub - due, Thy ser\_vant not..... sub - due, Thy

God let flesh and blood Thy ser\_vant not sub - due let

Lord..... my God..... Let flesh and

0 Lord..... my

ser - vant not..... sub - due, 0 Lord..... my God

flesh and blood Thy ser - vant not..... sub - due, 0 Lord my

blood Thy ser - vant not sub - due, sub - due 0

God let flesh and blood Thy ser - vant not sub -

let flesh and blood Thy ser - vant not..... sub due..... sub -

God, let..... flesh..... and..... blood, Thy ser - vant not..... sub -

Lord..... my God, let flesh and blood Thy ser - vant not sub -

due Nor let the

due Nor let the world de - ceive me the world...

due, Nor let the world de - ceive 'me, nor let the world

due, Nor let the world de - ceive me, nor let the

world de - ceive me with his glor - y most un - true..... un -

.... de - ceive..... me with his glor - y most un -

de - ceive..... me with his glor - y most un - true most..... un -

world de - ceive me with his glor - y most un -

true..... Let not O Lord,  
 true, Let not O Lord let not O Lord, O might-y  
 true..... Let not O..... Lord, O  
 true Let not O..... Lord, O might-y

O might-y God, Let not Thy mor -  
 God, Let not Thy mor - tal foe, Thy mor -  
 might-y God..... Let not, let not..... Thy  
 God O might-y God, Let not..... Thy

- tal foe Let not the fiend, let not the  
 - - tal foe..... Let not the fiend with  
 mor - tal foe, Let not the fiend, with all his..... craft, his.....  
 mor - tal foe..... Let not the fiend let

fiend with all his..... craft, with all his craft.....  
 all his craft, with..... all his craft, with all his craft Thy  
 ... craft..... Let not the fiend with all..... his  
 not the fiend..... with all his..... craft, with all his

Thy ser - vant o - ver - throw.

ser - vant, Thy ser - vant o - ver - throw But

craft Thy ser - vant..... o - ver - throw

craft, Thy ser - vant o - ver - throw, o - ver - throw, But

But to re - sist, but to re - sist give

to re - sist give for - ti - tude, but to re -

But to re - sist give for - ti - tude, but to re -

to re - sist, but to re - sist give for - ti -



for - ti - tude, give pa - ti ence to..... en - -

sist give pa - ti ence to..... en - dure, to en -

sist give for - ti - tude Give pa - ti ence..... to..... en -

tude give for - ti - tude, give pa - ti ence to en -

dure, Give con - stan - cy that al - ways Thine

dure, Give..... con - stan - cy that al - ways

dure, Give con - stan - cy that al - ways Thine that al - ways Thine

dure, Give con - stan - cy that al - ways Thine Give con - stan -

I may perse - ver sure  
 Thine, that al - ways Thine, I may perse - ver sure I may  
 I may..... perse - ver sure, I may perse - ver sure  
 -cy that al - ways Thine I may per -  
 I may perse - ver sure per -  
 perse - ver sure, I may perse - ver  
 I may..... perse - ver sure, per - se - ver sure  
 -se - ver sure I may

se - ver sure, per - se - ver sure, I may  
 sure, per - se - ver sure ..... I may per - se -  
 I my per - se - ver sure, I  
 per - se - ver sure, per - se - ver sure, I

- per - se - ver sure, per - se - ver sure.  
 - ver sure, per - se - ver sure, per - se - ver sure.  
 may per - se - ver sure I may.... per - se - ver sure.  
 may per - se - ver sure, I may per - se - ver sure.

## XXIII.

While that the sun.

**TREBLE.**

1. While that the sun with..... his beams hot  
 2. So long as I was..... in your sight

**ALTO.**

1. While that the sun with..... his beams hot Scorch  
 2. So long as I was..... in your sight I.....

**TENOR I.**  
 8<sup>ve</sup> lower.

1. While that the sun with..... his beams hot Scorch  
 2. So long as I was..... in your sight I.....

**TENOR II.**  
 8<sup>ve</sup> lower.

1. While that the sun with..... his beams hot Scorch  
 2. So long as I was..... in your sight I.....

Scorch - ed the fruits in vale and moun - -  
 I was your heart your soul and your trea - -

- ed the fruits in vale and moun - tain moun - -  
 .... was your heart your soul your trea - sure trea - -

- ed the fruits in vale in vale and moun-tain and moun - -  
 .... was your heart your soul your soul your trea-sure your trea - -

- ed the fruits in vale and moun - tain and moun - -  
 .... was your heart your soul your trea - sure your trea - -

tain sure Phi - lon the shep - herd late for - got Sit - Burn -  
 sure And ev - er - more you sobb'd and sigh'd

ting be - side a crys - tal foun - tain  
 ing in flames be - yond all mea - sure

side a crys - tal foun - tain sit - ting be -  
 flames be - yond all mea - sure burn - ing in

side a crys - tal foun - tain a crys - tal foun - tain sit - ting be -  
 flames be - yond all mea - sure be - yond all mea - sure burn - ing in

Sit - ting be - side a crys - tal foun - tain  
 Burn - ing in flames be - yond ..... all mea - sure

Sit - ting be - side a crys - tal foun - tain  
 Burn - ing in flames be - yond all mea - sure

side flames be - side a crys - tal foun - tain  
 in flames be - yond all mea - sure

side flames sit - ting be - side a crys - tal foun - tain  
 burn - ing in flames be - yond all mea - sure

Sit - ting be - side a crys - tal foun - tain In  
 Burn - ing in flames be - yond all mea - sure Three

In sha - dow of a green oak  
 Three days en - dur'd your love to

In sha - dow of a green oak tree Up -  
 Three days en - dur'd your love to me And

tain sure In sha - dow of a of a green oak  
 Three days en - dur'd your love to

sha - dow of a green oak tree, oak tree  
 days en - dur'd your love to me, to me

tree me Up - on his pipe..... this song..... play'd.....  
And it was lost..... in o - ther.....

on his pipe lost up - on his pipe lost this in song play'd he this  
it was lost and it was lost in o - ther three, in

tree me Up - on his pipe this song play'd he this  
And it was lost in o - ther three, in

Up - on his pipe lost this in song play'd..... he, this  
And it was lost in o - ther..... three in

he. three. Un - true..

song play'd he. A - dieu love, a - dieu love, un - true..  
o - ther three.

song play'd he. A - dieu love, a - dieu love, un - true..  
o - ther three.

song play'd he. A - dieu love, a - dieu love,  
o - ther three.

.... love un-true love un-true love a - dieu love a - dieu love,

.... love un-true love un-true love a - dieu love a - dieu love,

.... love un-true love un-true love a - dieu love a - dieu love, Your

un-true love a - dieu love a - dieu love, Your

Your mind is light..... your mind is light.....

Your mind is light..... your mind is light Soon

mind is light..... is light Soon lost

mind is light..... is light your mind is light is light Soon



your mind ..... is light Soon lost soon lost for new.....

lost soon lost..... for new love soon lost for new..... love for

soon lost for new love soon lost for new

love soon lost for new love soon lost for..... new love

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one flat (B-flat). The lyrics are: "your mind ..... is light Soon lost soon lost for new.....", "lost soon lost..... for new love soon lost for new..... love for", "soon lost for new love soon lost for new", and "love soon lost for new love soon lost for..... new love". The piano accompaniment is written in grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

love soon lost for new love.

new..... love soon lost for new..... love.

love for new love ..... soon lost for new love.

soon lost soon lost for new..... love.

The second system of the musical score continues the vocal and piano parts. The vocal parts are written in treble clef with a key signature of one flat (B-flat). The lyrics are: "love soon lost for new love.", "new..... love soon lost for new..... love.", "love for new love ..... soon lost for new love.", and "soon lost soon lost for new..... love.". The piano accompaniment is written in grand staff (treble and bass clefs) and continues the harmonic support for the vocal lines.

.... love un-true love un-true love a - dieu love a - dieu love,

.... love un-true love un-true love a - dieu love a - dieu love,

.... love un-true love un-true love a - dieu love a - dieu love, Your

un-true love a - dieu love a - dieu love, Your

Your mind is light..... your mind is light.....

Your mind is light..... your mind is light Soon

mind is light..... is light Soon lost

mind is light..... is light your mind is light is light Soon

your mind ..... is light Soon lost soon lost for new .....

lost soon lost ..... for new love soon lost for new ..... love for

soon lost for new love soon lost for new

love soon lost for new love soon lost for ..... new love

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains four lines of lyrics. The piano accompaniment is written on a grand staff (treble and bass clefs) and provides harmonic support for the vocal melody. The music is in a moderate tempo and features a mix of eighth and quarter notes, with some rests and slurs.

love soon lost for new love.

new ..... love soon lost for new ..... love.

love for new love ..... soon lost for new love.

soon lost soon lost for new ..... love.

The second system of the musical score continues the vocal line and piano accompaniment. It consists of four lines of lyrics. The vocal line continues with the same melody and key signature. The piano accompaniment continues with the same harmonic support. The system concludes with a double bar line, indicating the end of the musical phrase.

3. An - o - ther shep - herd..... you did see  
4. Sure you have made me..... pass - ing glad

3. An - o - ther shep - herd..... you did see To.....  
4. Sure you have made me..... pass - ing glad That..

3. An - o - ther shep - herd..... you did see To.....  
4. Sure you have made me..... pass - ing glad That..

3. An - o - ther shep - herd..... you did see To.....  
4. Sure you have made me..... pass - ing glad That..

To whom your heart was soon en - chain -  
That you your mind so soon re - mov -

... whom your heart was soon en - chain - ed, en - chain -  
... you your mind so soon re - mov - ed, re - mov -

... whom your heart was soon, was soon en - chain - ed, en - chain -  
... you your mind so soon, so soon re - mov - ed, re - mov -

... whom your heart was soon en - chain - ed, en - chain -  
... you your mind so soon re - mov - ed, re - mov -

ed ed Full soon your love was leapt from me, Full To  
 ed Be fore that I the lei sure had, To choose you

ed ed Full soon your love was leapt from me, Full soon my  
 ed Be fore that I the lei sure had, To choose you

ed ed Full soon your love was leapt from me, Full soon my  
 ed Be fore that I the lei sure had, To choose you

ed ed Full soon your love was leapt from me, Full soon my  
 ed Be fore that I the lei sure had, To choose you

soon my place he had ob - tain - ed,  
 choose you for my best be - lov - ed,

place for he had ob - tain - ed, Full soon my  
 my best be - lov - ed, To choose you

place he had ob - tain - ed, he had ob - tain - ed, Full soon my  
 for my best be - lov - ed, my best be - lov - ed, To choose you

Full soon my place he had ob - tain - ed,  
 To choose you for my best be - lov - ed,

Full soon my place he had ob - tain - ed.  
To choose you for my best be - lov - ed.

place, my place he ..... had ..... ob - tain - ed.  
for, you for my ..... best ..... be - lov - ed.

place, full soon my place he had ob - tain - ed.  
for, to choose you for my best be - lov - ed.

Full soon my place he had ..... ob - tain - ed. Soon  
To choose you for my best ..... be - lov - ed. For

Soon came a third your ..... love to .....  
For all my love was ..... past and .....

Soon came a third ..... your love to win, And  
For all my love ..... was past and done, Two

ed. Soon came a third... your love to  
ed. For all my love... was past.... and

came a third ..... your love to ..... win, to win,  
all my love ..... was past and.... done, and done,

win done And we were out..... and he..... was.....  
 done Two days be fore..... it was..... be - -

we were out, and we were out and he was in, and  
 days be fore, two days be fore it was be - gun, it

win done And we were out and he was in, and  
 done Two days be fore it was be - gun, it

And we were out and he was..... in, and  
 Two days be fore it was be - - gun, it

..... in.  
 gun. Un - true.... love, un - true love,

he was was in. A - dieu love, a - dieu love, un - true.... love, un - true love,  
 was be - gun.

he was in. A - dieu love, a - dieu love, un - true.... love, un - true love,  
 was be - gun.

he was in. A - dieu love, a - dieu love,  
 was be - gun.

un - true love, a - dieu love, a - dieu love. Your

un - true love, a - dieu love, a - dieu love. Your

un - true love, a - dieu love, a - dieu love. Your mind is light,.....

un - true love, a - dieu love, a - dieu love. Your mind is light,.....

mind is light,..... your mind is light,..... your mind.....

mind is light,..... your mind is light, soon lost soon lost

.... is light, soon lost, soon lost

.... is light, your mind is light, is light, soon lost, soon



..... is light, soon lost, soon lost for new.....

.... for new love, soon lost for new..... love, for

for new..... love, soon lost for new

lost for new love, soon lost for..... new love,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one flat (B-flat). The lyrics are: "..... is light, soon lost, soon lost for new.....", ".... for new love, soon lost for new..... love, for", "for new..... love, soon lost for new", and "lost for new love, soon lost for..... new love,". The piano accompaniment is written in grand staff (treble and bass clef) with a key signature of one flat. It features chords and single notes that support the vocal melody.

love, soon lost for new love.

new..... love, soon lost for new..... love.

love, for new love, ..... soon lost for new love.

soon lost, soon lost for new..... love.

The second system of the musical score continues the vocal and piano parts. The vocal parts are written in treble clef with a key signature of one flat. The lyrics are: "love, soon lost for new love.", "new..... love, soon lost for new..... love.", "love, for new love, ..... soon lost for new love.", and "soon lost, soon lost for new..... love.". The piano accompaniment is written in grand staff (treble and bass clef) with a key signature of one flat. It features chords and single notes that support the vocal melody.

un - true love, a - dieu love, a - dieu love. Your

un - true love, a - dieu love, a - dieu love. Your

un - true love, a - dieu love, a - dieu love. Your mind is light,.....

un - true love, a - dieu love, a - dieu love. Your mind is light,.....

mind is light,..... your mind is light,..... your mind.....

mind is light,..... your mind is light, soon lost soon lost

.... is light, soon lost, soon lost

.... is light, your mind is light, is light, soon lost, soon

..... is light, soon lost, soon lost for new.....

.... for new love, soon lost for new..... love, for

for new..... love, soon lost for new

lost for new love, soon lost for..... new love,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "..... is light, soon lost, soon lost for new.....", ".... for new love, soon lost for new..... love, for", "for new..... love, soon lost for new", and "lost for new love, soon lost for..... new love,". The piano accompaniment is in the left hand, with a bass clef and a key signature of one flat.

love, soon lost for new love.

new..... love, soon lost for new..... love.

love, for new love,..... soon lost for new love.

soon lost, soon lost for new..... love.

The second system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "love, soon lost for new love.", "new..... love, soon lost for new..... love.", "love, for new love,..... soon lost for new love.", and "soon lost, soon lost for new..... love.". The piano accompaniment is in the left hand, with a bass clef and a key signature of one flat.

